

MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. III., No. 6.]

SATURDAY, FEBRUARY 6, 1858.

[PRICE 3D.

Musical Announcements.

HER MAJESTY'S THEATRE.

Extra Performance. — THIS EVENING (and Tuesday and Thursday, Feb. 9 and 11), will be produced

LA ZINGARA,

being the Italian version of Balfe's opera of the Bohemian Girl.

Arlene Mdlle. Piccolomini.
Queen of the Gipsies . . . Mdlle. Sannier.
Count Arnheim Signor Belletti.
Devilshoof Vialetti.
Florestan Mercuriali.
Captain of the Guard . . . Castelli.
Thaddeus Signor Giuglini.

In the fifth act will be produced a new Divertissement, by M. Massot (the music, entirely new, composed by Mr. Balfe), by Mdlles. Clavelli, Pasquale, and Morlacchi.

To conclude with the successful Divertissement, by M. Massot, entitled

L'HYMENEE.

Prices:—Pit stalls, 12s. 6d.; boxes (to hold four persons), pit, and one-pair, £2 2s.; grand tier, £3 3s.; two-pair, £1 5s.; three-pair, 15s.; gallery boxes, 10s.; gallery stalls, 3s. 6d.; pit, 3s. 6d.; and gallery, 2s.

Applications to be made at the box-office at the theatre. The opera will commence at 8 o'clock.

MISS ARABELLA GODDARD

Has the honor to announce that her ANNUAL SOIREES OF CLASSICAL PIANOFORTE MUSIC will be RESUMED at her residence, 47, Welbeck-street, Cavendish-square, on TUESDAY, February 16th, and March 2nd; to commence at half-past 8 o'clock.

Single tickets for each soiree Half-a-guinea; to be had only at 47, Welbeck-street, Cavendish-square.

LONDON POLYHYMNIAN CHOIR.—

Director, MR. WILLIAM REA.—The SECOND CONCERT of the Season will be given at Crosby Hall, on FRIDAY, February 13th. The selection of Glees, Part-songs, Choruses, &c., will include a new "Serenade" by Miss E. Stirling, and an "Ode on the death of a Hero," by Mr. J. J. Haite; both composed expressly for the Choir. Vocalists, Miss Banks and Mr. Seymour; Pianoforte, Mr. A. Carder. Tickets, 1s. and 2s., at Levesque's, 63, Fleet-street, and at the Hall.

ORGANIST WANTED.

The Vestry of the Parish of Greenwich are ready to receive Applications, with Testimonials as to qualification, for the Appointment of ORGANIST for the Parish Church of St. Alphage. The Salary is £42 per annum, and the office is to be subject to annual election. Applications, with the required Testimonials as to character and ability, are to be sent to the Office of the Clerk to the Vestry, No. 1a, Burney-street, Greenwich, on or before Tuesday, the 16th inst., between the hours of 10 and 4 o'clock.

By order of the Vestry,
E. W. JAMES, Vestry Clerk.
Greenwich, Feb. 2, 1858.

CONCERT AGENCY, &c., &c.

Mr. VAN PRAAG tenders his thanks to his patrons and friends for the liberal encouragement he has for some time received, and trusts in future to merit the same. He continues his Agency for Concerts, *Matinees*, *Soirees*, Balls, &c., &c., at his usual place of business, Mr. Brettell's, Anglo-Saxon Printing-office, 23, Rupert-street, Haymarket, where letters addressed to him will be duly attended to.

SCHOOL for the INDIGENT BLIND, St. George's-fields.—A PERFORMANCE OF SACRED MUSIC, by the pupils, will take place on Wednesday next, the 10th inst., at 3 o'clock in the afternoon precisely. Cards of admission may be had on application to a Member of the Committee, the Resident Chaplain, or the Secretary. These performances take place the third Wednesday in every month, except January, July, and August.

THOS. GRUEBER,
Secretary, 5, Billiter-street, City, E.C.

Musical Publications.

JUST PUBLISHED,

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A Selection of Scotch Airs, arranged and carefully fingered for the pianoforte, by C. H. MORINE.
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To the Music Trade and Profession.—

The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Octumann, Gane, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

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Mr. and Mrs. GERMAN REED (late Miss P. Horton) will REPEAT their ENTERTAINMENT every evening, except Saturday, for a limited number of nights, at Eight. Afternoon performance on Saturday next, at Three. Admission, 1s. and 2s.; stalls, 3s.; which may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

GREAT GLOBE, Leicester-square.—

LUCKNOW and DELHI.—DIORAMA of the SIEGE and the CITY of DELHI; its Streets, Palaces, and Fortifications—at 1, 3, and 5 p.m. India, a Diorama of the Cities of, with Views of Calcutta, Benares, Agra, and the Scenes of the Revolt, at 12 noon, and 6 p.m. The new Indian Diorama of the Sepoy Revolt at 3 and 5 o'clock. Illustrative Lectures.—To the whole building, 1s.

THE ZOOLOGICAL GARDENS,

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d. children under 12 years of age, 6d.



NOTICES, &c.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city newsvendors, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

Payment of subscription may be made in postage stamps if preferred.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

The City agent for the *Musical Gazette* is Mr. J. A. Turner, 13, Poultry. The West-End agent is Mr. Hammond, 214, Regent-street. Single copies of the *Gazette* may be obtained at either of these establishments, but the musical profession and amateurs are respectfully invited to enter their names as regular subscribers on the terms above mentioned.

THE MUSICAL GAZETTE

SATURDAY, FEBRUARY 6, 1858.

LAST Saturday week, when we reprinted, from the *Earthen Vessel*, the entertaining advertisement for a Surrey Tabernacle clerk, we promised one or two extracts, which, if not of a precisely similar nature, should at least equally amuse our readers. It is almost too bad to get up a laugh at the expense of contemporaries, and indeed we made a sort of internal vow two years ago not to interfere with our brethren of the press in any way, but when they make downright fools of themselves, and the public into the bargain, it is time for us to hold them up to ridicule.

We deemed it quite impossible that a finer joke should have been related than that with which we entertained our readers some months ago, when the established critic of an aged but respectable morning paper indulged in a rather elaborate *critique* of an operatic performance which had not taken place. But this piece of ridiculous imposture has been almost, if not quite outdone. Another London daily paper presents us with the following remarks after a recent concert, in which our talented countrywoman, Miss Arabella Goddard, took part:—

Miss Arabella Goddard appeared for the first time in public as a pianoforte performer, and certainly electrified a delighted audience by her brilliant, and, indeed, wonderful execution. In the second part, her performance with variations of our well-known beautiful air, "Home, sweet home," characterised by the celebrated Thalberg as an "Air Anglais," drew down upon her at its conclusion the most rapturous applause. We believe her appearance last night to be a happy prelude to a brilliant career, that, unless we are much mistaken, is open before her.

This, concerning an artist whose fame is not only English, but European, and whose unerring execution of the most extravagantly difficult works has for some time excited the admiration of large masses of the public, as well as of every *connoisseur* who has heard her, is tolerably bold. There is something so consummately ridiculous in the paragraph, that we were at first inclined to look upon it as a sort of joke on the part of the writer—an affected ignoring of the young lady, in opposition to the somewhat lavish and excessive praises bestowed upon her by other members of the press (every syllable of which, by the way, we consider she has deserved, though the policy of continued and elaborate laudation may be deemed questionable.) Then, again, we thought some noodle, in the absence of a competent critic, might have been suddenly despatched to this particular concert, and his unfortunate report duly inserted; but we have been positively prevented from indulging in so charitable a surmise, for the same journal has since given us the following in a notice of *La Traviata* at Her Majesty's Theatre.

Signor Aldighieri sang judiciously the over-rated parody of "Vi ravviso" known as "Di Provenza il mar."

All our readers, we imagine, must be acquainted with "Vi ravviso." With "Di Provenza" they are perhaps not quite so familiar, but we may remark that it commences like what is known as "Weber's last waltz," while in its commencement and in its continuity it bears no more resemblance to the famous air from *La Sonnambula* than a frog does to a unicorn. What, then, could possibly have prompted the writer to indulge in such a comparison?

Simply this. The clever criticiser of matters musical in *The Times* was—not very long ago—noticing a performance of *Il Trovatore*, and, speaking of the well-known air, "Il balen," he said it always seemed as if the singer were trying to begin "Vi ravviso," a very natural remark, since the second movement of the latter and the commencement of the former have a strong resemblance. Our friend, from whom we have quoted, evidently repeated this, cockatoo fashion, and, with no more gumption than than that entertaining fowl, forgot to think which air it was that reminded the talented *Times* critic of Bellini's melody, and forthwith rushes into print with a gigantic absurdity.

Seriously, are we not right in putting musical folks on their guard against such preposterous misrepresentations? If criticisms of this character are allowed to pass without pointed attention being called to them, a very large section of the public is likely to be grossly misled on musical matters. There are three London morning papers who can boast that their musical *critiques* are written by men of sound knowledge and great experience. There is no necessity for us to indicate these journals; it is sufficient to call the attention of our readers to the fact of such nonsensical writing appearing in contemporaries whose reputation is in all other particulars deservedly great.



THE FESTIVAL PERFORMANCES AT HER MAJESTY'S THEATRE.

The fourth and last performance, at which it was pretty generally understood the newly-wedded Royal couple would be present, together with her Majesty and the Court, in all the splendour of a State visit, took place yesterday week, when every box, every reserved seat, and every square inch of standing-room in the pit was occupied. The Royal box had a very brilliant appearance. It was made to project and form a sort of balcony, with a platform beneath, on which stood two massive beefeaters in their state attire of crimson and frills. There were rich hangings in front of the box, of crimson and blue, the former having a gold, and the latter a silver fringe. Gold columns at the side, and a diademed canopy over the centre, with Prussian eagles at the side, completed a decorative design of great beauty. A beefeater was stationed at either side of the proscenium. The juvenile members of the Royal family—the Prince of Wales, the Princes Alfred and Arthur, and the Princesses Alice and Helena—attended by Lady Barrington, Lieutenant Cowell, and Mr. Gibbs, occupied the centre box of the grand tier; and half-way between this and her Majesty's compartment was a box assigned to the Duchess of Kent, the Princess Mary, and the Duchess of Cambridge.

The general decoration of the house was superb, the lace hangings and the floral festoons in front of the boxes, and the four extra chandeliers, giving a novelty and brilliancy of appearance that excited the admiration of every one. So bright, indeed, was the general appearance of the house, that the proscenium looked perfectly dingy. We should have imagined that the enormous profits which must have been realised from these performances would have provided for a little freshness in this department.

Her Majesty arrived at half-past seven. As she entered the Royal box the curtain rose, and Madame Clara Novello, with the members of the Vocal Association, 300 in number, and the chorus of the opera (the ladies dressed in white), came forward for the

performance of the National Anthem. This was admirably and punctually managed. The legitimate performance of the National Anthem provoked the enthusiasm of the vast assemblage, and Her Majesty was visibly affected by the congratulatory cheers to which it gave rise. The additional verse written by Mr. Tennyson, and which we quoted last week, was employed.

The performances consisted of Sheridan's comedy of *The Rivals*, and Haynes Bayly's farce of *The Spitalfields Weaver*, which were thus cast:—

THE RIVALS.

Sir Anthony Absolute	.. ..	Mr. Chippendale.
Captain Absolute	.. ..	Mr. W. Farren.
Faulkland	.. ..	Mr. Howe.
Sir Lucius O'Trigger	.. ..	Mr. Hudson.
Acres	.. ..	Mr. Buckstone.
David	.. ..	Mr. Keeley.
Fag	.. ..	Mr. Clark.
Coachman	.. ..	Mr. Coe.
Mrs. Malaprop	.. ..	Mrs. Poynter.
Lydia Languish	.. ..	Miss Reynolds.
Julia	.. ..	Miss Fitzpatrick.
Lucy	.. ..	Mrs. E. Fitzwilliam.

THE SPITALFIELDS WEAVER.

Brown	.. ..	Mr. Billington.
Simmons	.. ..	Mr. Wright.
Darville	.. ..	Mr. Selby.
Dawson	.. ..	Mr. C. J. Smith.
Adèle	.. ..	Miss Eliza Arden.

In praising the arrangements before the curtain (save the dingy proscenium) we have gone as far as our conscience will allow us. Miss Reynolds and Mrs. Poynter were inaudible, and Miss Emma Fitzpatrick was out of place as Julia. Mrs. Edward Fitzwilliam was a lively and coquettish Lucy, but all her briskness and vivacity failed to rouse the house from a sort of dreamy regardfulness (or carelessness) of what was going on. Buckstone created some amusement, and Mr. Chippendale was commendable as Sir Anthony, but there was something dreadfully spiritless about the whole affair. Mr. Benedict did not mend the matter, for he selected an unfortunate tune between the first two acts,—Mendelssohn's beautiful song "Parting." It was charmingly arranged for different portions of the orchestra alternately, but it was not calculated to arouse an audience upon whom a huge wet blanket seemed to have fallen.

The scenery, or rather one scene, deserves the severest condemnation. We are in far too great a rage to trust ourselves to write about it. Here, read the *Times*:—

As for the *Rivals*, the scenery was only remarkable for the establishment of the novel geographical fact that Bath is an Italian city. In short, any decorator that came to hand has been thought good enough for the purpose, and for the reputation of our national taste we trust our illustrious visitors will be informed that they have seen pieces worse sung, worse acted, and worse put on the stage than the native patrons of any London theatre, from the Haymarket to the Standard, in Shore-ditch.

And now read the *Daily News*:—

It requires the possession of strong powers of imagination to believe that a German mediæval town, with castellated turrets, a broken bridge, and a rushing river, can be intended for "a street in Bath," and the presence of chairs and tables are now generally recognized adjuncts even in what are called "carpenter's scenes." We speak in no captious spirit, but simply in sorrow, to find that such culpable laxity has been exhibited before our continental visitors, in whose theatres such matters receive the most exact and scrupulous care.

The Spitalfields Weaver was entertaining enough. Wright's grotesque movements and odd expressions fairly convulsed the occupants of the Royal box, the Prince and Princess of Prussia frequently jumping up in a high state of excitement to catch a complete view of what was going on. The very beefeaters were obliged to relax their solemnity and grin like double Gloucester cats. The allusion to the encouragement of Spitalfields manufacture was heartily taken up by the audience, who cheered vociferously, her Majesty acknowledging the salutation.

The National Anthem was repeated at the close of the comedy. Her Majesty and the Royal party remained until the end of the farce.

Touching Mr. Howard Glover's cantata, which was attempted at the second festival performance, we find the following in *Punch*, amongst a few queries about a late wedding:—

When English fiddlers find fingers,
And an English composer chords,
Can't we find six English singers,
Who at least could pronounce the words?

The Prince of Wales and Prince Alfred, attended by Mr. Gibbs and Lieutenant Cowell, visited Mr. Burford's Panorama of Delhi, in Leicester-square, last Saturday morning.

The Queen and the Prince Consort honoured the Haymarket Theatre with their presence on Wednesday evening, when the entertainments consisted of Sheridan's comedy of *The Rivals*, and the pantomime of *The Sleeping Beauty*. With the exception of the part of Julia, which was assigned to Miss Chalmers, the cast of characters was precisely the same as on the occasion of the "festival performance" at Her Majesty's Theatre.

The Chapel Royal and State Apartments at St. James's Palace will be shown to the public, by tickets only, until the end of this month.

The tickets, which are necessarily limited in number in consequence of the small space in the Chapel, will be issued for specified days and hours.

Applications must be made to the following libraries, &c., where arrangements have been made for their distribution:—Mr. Mitchell, 33, Old Bond-street; Mr. Sams, 1, St. James's-street; Mr. Mudie, 510, Oxford-street; Messrs. Keith and Prowse, 48, Cheapside; Messrs. Colnaghi, 14, Pall Mall East, Mr. Westerton, 20, St. George's-place, Hyde-park-corner.

The following music has been performed at the Palace during the week:—

By Her Majesty's private band:—

Overture, <i>König Stephan</i>	.. ..	Beethoven.
Selection, <i>Marco Spada</i>	.. ..	Auber.
Cascelien Tyrolienne	.. ..	Saro.
Coro, <i>Il Crociato</i>	.. ..	Meyerbeer.
Finale, <i>Euryanthe</i>	.. ..	Weber.

By the band of the Grenadier Guards—

Overture	.. ..	Mendelssohn.
Walter, <i>Rose of Castile</i>	.. ..	D. Godfrey.
Selection, <i>Sicilian Vespers</i>	.. ..	Verdi.
Ballade, <i>Castilda</i>	.. ..	H.R.H. the Duke of Saxe Coburg.
Pas Redouble	.. ..	Bendor.

By the band of the Coldstream Guards—

March of the Israelites, <i>El</i>	.. ..	Costa.
Overture, <i>Oberon</i>	.. ..	Weber.
Valse, "Alexandre Romanoff"	.. ..	Laurent.
Grand fantasia, <i>Robert le Diable</i>	.. ..	Meyerbeer.
Quadrille on English Melodies	.. ..	D'Albert.
Pas Redouble, "Balmoral"	.. ..	Mrs. Capt. Grenfell.

Metropolitan.

MISS ARABELLA GODDARD'S SOIREEs.

The first *soirée* of Miss Goddard's second season was given at her residence, on Tuesday last, when the attendance was either too large for the rooms, or the rooms too small for the audience. We remonstrated loudly with Miss Goddard last season about the *locale* for the development of great pianoforte works, and we suppose she must be very deaf, for we find that the remaining *soirées* are still to be held in Welbeck-street. Now, Miss Goddard has a very nice house, and for a snug party who come to listen to her performance of some pianoforte pieces, or to listen to one another "in a friendly way," we have not the remotest doubt but that her rooms would be admirably adapted to their purpose; but to invite the public, at half-a-guinea each, when there is sure to be such a crowd, that from inconvenient pressure they will be inclined to "bawl," or "sneak," or do anything else that the clerk at the Surrey Tabernacle is desired not to do,* is particularly unkind. The charitable might ascribe the crowding of Miss Goddard's *salons* to the excessive petticoated circumference of the present day, but we are of opinion that, whether the damsels

* See *Musical Gazette* of January 23.

came *en crinoline*, or *à la Miss Weasel*, they would have found the space inadequate. We would suggest Willis's Rooms to Miss Goddard, or Hanover-square Rooms, with the pianoforte at the side of the room. It is forming an erroneous estimate of the progress of musical cultivation and appreciation in England, to suppose that first-class performances must necessarily be confined for even two consecutive years to a private drawing-room.

The programme of this highly classical entertainment was worthy an audience of 500 and upwards, to say nothing of the execution of the works selected. Of the five composers illustrated, four receive but infrequent justice or even recognition from our pianists. This was the programme:—

PART I.

- Sonata in F, piano and violin Haydn.
 Miss Goddard and M. Sainton.
 Grand Sonata in G minor Clementi.
 Prelude and Fugue in A minor (*à la Tarantella*) Bach.

PART II.

- Grand Sonata in C, Op. 24 Weber.
 Grand Trio in B flat, piano, violin and violoncello Beethoven.
 Miss Goddard, M. Sainton, and Herr Lidel.

The sonata of Clementi, known as "*Didone abbandonata*," was given with considerable expression. Bach's prelude and fugue (from Griepenkerl's collection) was a masterpiece of executive skill, and was a great treat to the audience, who were, one and all, genuine pianists and lovers of music, and could thoroughly appreciate a performance of the kind. Weber's pianoforte works are too rarely heard. They are certainly difficult, for he wrote for the pianoforte (and even for the voice) as if he were writing for the violin, but they are so replete with music that we think them worth conquering. Miss Goddard is much to be commended for exposing a composer who is popularly believed to have written nothing beyond *Der Freischütz*, the *overtures* to *Oberon*, *Preciosa*, and *Euryanthe*, a *Concert-stück*, and *L'Invitation à la valse*, all of which he *did* write, and "*Weber's last waltz*," which he *didn't*. While on the subject of Weber, the *finale* of whose sonata Miss Goddard played most dexterously, and the trio in the third movement with the greatest delicacy,—we may commend his Russian air to the fair pianist's attention. Beethoven's grand trio received ample justice. M. Sainton's playing scarcely requires comment. The violoncello playing of Herr Lidel was particularly noted and admired.

MR. HENRY LESLIE'S CHOIR.

The fourth concert of the season drew a crowded audience to St. Martin's Hall. An attraction was held out in the shape of the repetition of the music sung at Buckingham Palace on Friday week, but there can be little doubt that the rapidly-increasing popularity of the choir had a good deal to do with the largeness of the assemblage. The listeners were enthusiastic, and they succeeded in obtaining the repetition of four pieces. They followed the example of Her Majesty in asking again for Hatton's "*When ev'ning's twilight*," and they evinced their own appreciation of native talent by encoring Mr. Leslie's "*Bridal Song*" (the words of which we quoted last week) and Mr. Henry Smart's "*Ave Maria*," which was written for the choir, and now performed for the second time. A doubtful encore was awarded to "*Integer vite*," to which Mr. Leslie had the good taste to refrain from responding, and a still more dubious demand for repetition to Kücken's "*War Song*," to which that same talented conductor had the bad taste to respond. An encore should not be accepted unless the applause is pertinacious. In the case of the "*War Song*," to record the applause as pertinacious would be telling a nasty fib. Walter Macfarren's "*Harvest Song*" was well received, as was also Mr. Leslie's "*Now the bright morning star*."

There was a fair sprinkling of madrigals. We had Waelrent's "*Hard by a fountain*," Pearsall's "*I saw lovely Phillis*," Wilbye's "*Flora*," and "*Lady, when I behold*," Converso's "*When all alone*," and Bennet's "*Flow, O my tears*"—rather too many for one evening. Indeed the concert was decidedly too long: not too long for the company, who remained till the last, but too long to be wholesome. A concert made up of songs, duets, concerted pieces, instrumental solos, &c., may number twenty-one pieces, since there is great variety in the character of

the music, but an entertainment consisting of vocal part-music with little relief, should be less longitudinal.

The gem of the evening was Mr. Henry Smart's "*Ave Maria*." It is a masterpiece of vocal part-writing. We have rarely listened to anything more beautiful of the kind, and the simplicity of the means by which a great impression is produced is quite astonishing. When it is published, we advise provincial societies to add it forthwith to their *répertoire*.

These are the words:—

Ave Maria, 'tis the hour of pray'r,
 And quiet reigns o'er earth, and sky, and ocean;
 The chime of bells falls on the charmed air,
 Awak'ning thoughts of peace and calm devotion,
 Ave Maria.

Oh! snatch an hour from earth-born toil and care,
 And let thine heart, on spirit wings ascending,
 Pour forth the tide of mingled praise and pray'r,
 With never-ceasing songs of angels blending.
 Ave Maria.

Spofforth's glee, "*Health to my dear*," was charmingly sung by Messrs. Fielding, Lovett, Bushby, and Matthews. The tasteful and unaffected singing of Mr. Fielding was the subject of general remark, and it is due to the other gentlemen to add that the *ensemble* was everything that could be desired. Goss's glee, "*There is beauty on the mountain*" was indifferently rendered by Miss Fosbrooke, Miss ———, * Mr. Regaldi, and Mr. Read. The ladies did not appear to be quite in tune. (Probably this was owing to the weather, or the heat of the room.) Miss Ellen Lyon and Miss Leffler sang "*I would that my love*," accompanied by Miss ———* (a member of the choir). It is very strange that the indication of speed which a composer takes the trouble to write at the commencement of the piece should be disregarded, or totally misapprehended, which is quite as bad. This lovely duett of Mendelssohn's might have been taken one-third faster with immense advantage, and the discretion of the performers might have been advantageously employed upon a diminution of the velocity at the third verse, whereas its performance on this occasion had a monotonous and dirgelike effect, that was quite undesirable.†

Mr. Walter Macfarren played Mendelssohn's prelude and fugue in F minor, a romance of his own, entitled "*Tenerezza*," and a valse, entitled "*The Skylark*." Neither the audience nor ourselves appeared particularly struck with these, though a certain amount of neatness and fingering was exhibited. The prelude and fugue were received with calmness. We are not of opinion that preludes and fugues—for which, be it understood, we have a devout abstract respect—are quite in place at such concerts. Before people can be expected to enjoy fugues, it would be as well to feed them with a simple sonata or two, and jog on gently towards the severe. What do *you* say, Mr. Leslie? We suppose you draw up the programmes.

We must call attention to the fact of an unavoidable circumstance having occurred, which prevented the chanting of Lord Mornington's "*O bird of eve*," for which Goss's glee was substituted at a short notice. It is very probable that those parties who sang "*There is beauty on the mountain*" had no opportunity of rehearsing it for this concert, which would be quite sufficient to account for any shortcoming.

The next concert will take place on the 25th inst., when the first part will consist of sacred music, including Mendelssohn's exquisite setting of the 55th Psalm.

* Who?—[Ed.]

† Diplomatic for "detestable."—(Punch.)

MR. HULLAH'S ORCHESTRAL CONCERTS.

The second concert of the series, which was given on Tuesday last at St. Martin's Hall, was a vast improvement upon its predecessor. The most important work in the programme—the C minor symphony of Mendelssohn—was magnificently performed. The reading of the conductor was everything that could be desired, and the members of the orchestra appeared to be in special trim for the occasion. The marvellous *scherso* was played in a most finished style, and was unanimously encored. A little more delicacy on the part of the wind instruments, in the *andante*, *scherso*, and in the soft passages of the first and last movements, was all that was wanting. In a future representation of this

charming work, Mr. Hullah will doubtless see to this. The overture to *Oberon*, with which the concert concluded, was also a brilliant performance. The audience had evidently been so delighted with the symphony, that when Mr. Hullah made his appearance for the purpose of conducting the overture, they gave him three distinct hearty rounds of applause.

While awarding praise to Mr. Hullah for his excellent direction of these works, we are sorry we cannot congratulate him upon his general command over his orchestra. The accompaniments to Stradella's fine aria, "O del mio dolce ardor," superbly sung by Miss Dolby, were very unsatisfactory. So little of the faculty of anticipation does Mr. Hullah appear to have, that many of the notes succeeding a pause were uttered by the singer long before the accompanying chord of the band was given, which produced an unpleasant and dragging effect. In the finale to the second act of Spohr's *Azor and Zemira* the band was far too noisy, completely drowning the vocalists, and mistifying the audience as to what was going on. Spohr's overlaid instrumentation required especial softening.

Mr. Thomas gave a spirited version of Purcell's "Return, revolting rebels." Miss Banks sang "Hide me from day's garish eye," from Handel's *L'Allegro*, carefully, and Miss Dolby introduced a new ballad by Mr. Hullah, which, being a chamber song, had no business in the programme. It was beautifully sung, and encored.

In addition to the vocalists above named, Miss Fanny Rowland and Mr. Thorpe Peed took part in Spohr's *finale*.

Miss Howell—a daughter of the contra-bassist, we believe—made her first appearance as a pianist in Hummel's septett, for pianoforte, oboe, flute, horn, viola, violoncello, and contra-basso. We cannot announce under what master the young lady has studied, but we were particularly pleased with her touch and phrasing. The position of the hands was to our taste, and the easy and graceful style in which they were placed upon the keys, even in passages where decision was required, was remarkable. We have many pianists of some considerable digital dexterity, but whose manipulation is so ungraceful that it becomes necessary to close one's eyes or avert one's head in order to enjoy the music.

We had almost forgotten to record that Beethoven's *Leonora* overture (in F) opened the concert. The room was very full.

CRYSTAL PALACE.

The weather on Saturday last was so very particularly uninviting, that it is not to be wondered at that the attendance was scanty, in spite of the attractions of Signora Finoli, and the compact band of Mr. Manns. Herr Deck also did duty as vocalist, but he was unknown at the Crystal Palace, although he has made favourable appearances in the London concert-rooms. Mr. Kettenus was solo violinist. Signora Finoli was encored in "Il segreto," one of the most insipid songs ever transplanted from an opera to the concert-room, and in Rossini's "Dunque io son," which she sang with Herr Deck. The accomplished German *basso*, whose voice and style are better adapted to small rooms than great areas like the Crystal Palace Concert-hall, sang an air by Meyerbeer, and Mozart's "In diesen heiligen hallen."

The performance of Mendelssohn's A minor symphony by the band was not quite all that was desirable.

THE CRYSTAL PALACE SUNDAY OPENING.—The following letter in reference to the recent deputation to the Home Secretary was received by the Lord's-day Society on Monday morning:—

Whitehall, Jan. 30, 1858.

SIR,—I am directed by Secretary Sir George Grey to inform you that he has given his attentive consideration to the memorial presented to him by a deputation of the Society for Promoting the due Observance of the Lord's-day, in which it is stated that a resolution had been submitted to a meeting of the Crystal Palace Company on the 11th December last, and carried by a large majority, authorising the Board of Directors to agree with any proprietor for a conversion of his shares in the company into tickets of admission into the buildings and grounds of the company, pursuant to the 11th section of the Crystal Palace Act, 1856, and requesting the Board of Directors to pass a resolution authorising admission by these tickets to the Palace and grounds on Sunday afternoon, as a gratuitous privilege, and without any money payment to be made directly or indirectly, to the company for such privilege, which resolution, if carried into effect, Sir George Grey understands the Committee of the Society to contend would

be either a violation of the act of 21st Geo. III., c. 49, or an infringement of the condition of the charter of the company, that no person shall be admitted to the buildings or grounds on the Lord's-day in consideration of any money payment made, either directly or indirectly, unless with the express sanction of Parliament. It appears to Sir George Grey that the application of the society for the interference of the government in this matter is at least premature, as, unless the resolution is carried into effect, which is not stated in the memorial, no proceeding could be taken against the company on the ground of the alleged violation of the condition of their charter. If the resolution should be acted upon, Sir George Grey will be prepared to consider whether the interference of the Government is required.

With respect to the prayer of the memorial, that no alteration be made in the charter to permit the admission of the shareholders or others to the grounds of the company on the Lord's-day, I have to inform you that no application for any such alteration has been made.

I am, Sir, your obedient servant,

H. WADDINGTON.

The following is the return of admissions to the Crystal Palace for six days, from January 29 to February 4:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Jan. 29	(1s.)	.. 529	192	721
Saturday	" 30	(2s. 6d.)	.. 185	448	633
Monday	Feb. 1	(1s.)	.. 697	253	950
Tuesday	" 2	..	.. 421	99	520
Wednesday	" 3	..	.. 332	156	488
Thursday	" 4	..	.. 270	81	351
			2,434	1,229	3663

ROYAL COLOSSEUM.

Mr. George Buckland, who has for a long time delighted the visitors to this place of amusement with an entertainment of about an hour's duration, and who, after a brief interval, has been re-engaged, had a benefit night on Thursday week, when the crowded condition of the building attested his great popularity. In addition to the customary Colosseum attractions, a vocal and instrumental concert was given, supported by Miss Clari Frazer, Miss Cole, Miss Eyles, Mrs. Paget, Mr. Wilbye Cooper, Mr. Henry Buckland, Mr. Winn, and Mr. Ransford, together with the band of the establishment, who played one or two overtures and operatic selections. After an interval of half-an-hour, during which some "Natural Magic" was exhibited, Mr. George Buckland gave his entertainment, consisting of humorous glimpses at some events in English history, from the landing of Julius Caesar to the present date. Some of the views which illustrate this entertainment are beautifully painted. We may particularise Kenilworth Castle and Battle Abbey as wondrous specimens of this peculiar style of art, while for remarkable carrying out of detail, we should have to enumerate every one of the dissolving scenes. The vocal illustrations and the prosaic episodes were gloriously droll, and the audience were kept in a constant state of amusement for the sixty minutes during which Mr. Buckland lectured or sang. The following extra and appropriate verse was tagged to "The tight little Island," and called forth special applause:—

And how proudly we own our love to the throne
Of Victoria, the Queen of our island!
Who would not be loyal, when virtues so royal
Adorn the good Queen of the island?
And the gentle Princess of our island,
When a bride she departs from her island
The wife of our guest, may her home be as blest
As the dear home she leaves in our island.

ROYAL POLYTECHNIC INSTITUTION.—On Saturday, at an early hour, Professor Pepper was taken by surprise with a visit from H.R.H. the Prince of Wales and his brother, who were accompanied by Mr. Gibbs and Dr. Becker. After viewing the numerous objects of interest in the galleries, the new and beautiful cosmorama pictures, also Montanari's exquisite Mexican figures and groups, by Madame Montanari, representing the Royal Families of England and France, they proceeded to the large tank, to view experiments illustrating submarine blasting and the operations of the diver; the whole results were eminently

successful, and the miniature "Royal George" was blown to atoms, which ascended and floated upon the surface of the water; and their Royal Highnesses, after generously throwing several golden likenesses of Her Most Gracious Majesty to the diver under water (the whole of which were duly found and appropriated), the Royal visitors passed to the large lecture-room, to see the electric experiments with the great steam hydro-electrical machine; experiments no where else to be witnessed on such a grand and imposing scale. The Prince of Wales remained in close proximity to the machine, and appeared to be much delighted with the gigantic sparks, the falling star, and the *aurora in vacuo*. After staying till about one o'clock, during the whole of which time they were pleased to make numerous pertinent and intelligent enquiries, evincing much proficiency in the knowledge of the laws and phenomena of experimental science generally, the whole party retired, expressing great satisfaction at the number of scientific experiments witnessed at this excellent and valuable institution, which is so deservedly popular.

ST. JAMES'S MUSIC-HALL.—Since our previous notice of St. James's Music-hall (says the *Building News*) the works have been prosecuted with great vigour by the contractors, whose operations have been materially aided by the unusual mildness of the season, so that all external operations have met with no interruption. The roof of the edifice, which is already in a great measure covered, now towers above the houses on the southern side of the "Quadrant," and the internal finishings are proceeding with very great rapidity. The Piccadilly entrance to the structure is nearly completed, and exhibits unmistakable features of Alhambra architecture, in the development of which Mr. Owen Jones, the architect, is so justly famed; having, however, the additional charm of the introduction of sculptured human forms, the admission of which was forbidden in their buildings by the followers of Mahomet.

THE ITALIAN OPERA BAZAAR.—The area formerly occupied by Covent-garden Theatre has been considerably enlarged, by the addition of the site of several houses, which stood in its rear, as also of that of the Piazza Hotel—the whole space now devoted to the New Opera House and the glass bazaar exceeding an acre in area. The southern portion of this space is that intended for the formation of the glass bazaar, which will be some 250 feet in length, and 80 feet wide. The entire structure will be of iron and glass, having a semi-circular roof, and an entrance at each side at either end. It will, as far as can be judged from the design, be a favourable specimen of what may be done hereafter of the same character. The front of the New Opera House will be in Bow-street, as also one end of the glass bazaar, the other end opening into Covent-garden-market.

THE ROYAL ITALIAN OPERA HOUSE.—There will be fewer tiers of boxes and fewer boxes in each tier than in the late theatre, the object of Mr. Gye being to give greater space and better accommodation to his patrons, even at the cost of considerable pecuniary sacrifice. The pit will be ten feet wider, the same increase being given to the stage; and by a judicious alteration in the design, everyone in the house will be enabled to see the stage without stretching out, a process which often fearfully disarranges the cravats of the polite cavaliers who generally occupy the back chairs in an opera-box. The box company having passed through the vestibule will find themselves in a very spacious "crush-room," and from thence there will be new and unusual facilities for ingress and egress—a most important provision when we remember the accidents to which buildings of this kind are liable. Great improvements will be made in the scenic arrangements—amongst others the erection of an extensive painting-room 90 feet by 40, and the abolition of the old-fashioned "flies," the effect of the latter innovation being to facilitate the exhibition of spectacle to an extent hitherto unknown in our theatres. Lastly, in almost every case, the use of iron will be substituted for wood, and every other precaution taken to render the building as nearly fire-proof as possible. The works, which commenced on the 29th of September last, have been carried on with great rapidity, and in their present aspect afford every prospect of being finished by the 1st of May, on which day Mr. Gye is bound by his contract to open the theatre.

HANDEL MSS.—An interesting sale of musical property took place on Friday and Saturday, at the rooms of Messrs. Puttick and Simpson, in Piccadilly. The principal lot in the sale, No. 188, consisted of thirty-seven volumes of Handel's works, including nine oratorios and sixteen operas, the whole being beautifully

copied under the composer's own direction, by his amanuensis, J. C. Smith, for presentation to Mr. Bernard Granville, a gentleman of fortune, and an ardent admirer of Handel's genius. It would appear from the auctioneer's statements made at the sale that these volumes offer very considerable variations from the printed text, and present some interesting points for the consideration of any future editor of Handel's works. After a somewhat languid competition the hammer fell at 180 guineas, the purchaser being, we believe, a member of the Granville family. The following lot, 184, consisted of a trio, entirely in Handel's own handwriting, parts of which, "Se tu non lasci amore" and "Quando non hò" are printed in Dr. Arnold's edition, but having an unpublished middle movement, "Lontano dal tuo bene." This lot was bought by the purchaser of the former for the sum of 25 guineas. Lot 187 comprised a "Gloria," written for a double orchestra and chorus, occupying eleven large folio pages, entirely in Handel's autograph; some manuscript scores of Handel's works, written by J. C. Smith, but not appearing to be of any special interest, were added to this lot, and the whole sold for 60 guineas.

LAMBETH CHORAL SOCIETY.—The third concert of the season took place at "The Horns" Assembly-rooms, on Tuesday evening, and was very well attended.

The organ of St. John's Chapel, Bedford-row, was sold by auction on the 30th ult., for £230.

ANNOUNCEMENTS FOR THE SEASON.

- Feb. 15.—Amateur Musical Society, concert, Hanover-square, 84.
 " 16.—Mr. Hullah's third orchestral concert, St. Martin's Hall.
 " "—Miss Arabella Goddard's second *soirée*, at her residence.
 " 20.—Western Madrigal Society.
 " 23.—Second winter *soirée* of the Musical Union, Hanover-square.
 " 23.—Lambeth Choral Society's concert, Royal Surrey Gardens, evening.
 " 24.—*Eljah* at St. Martin's Hall, evening.
 Mar. 1.—Amateur Musical Society.
 " 2.—Miss Arabella Goddard's third *soirée*, at her residence.
 " 6.—Western Madrigal Society.
 " 9.—Third winter *soirée* of the Musical Union, Hanover-square.
 " 15.—Amateur Musical Society.
 " 23.—Fourth winter *soirée* of the Musical Union, Hanover-square.
 " 29.—Amateur Musical Society.
 April 19.—Amateur Musical Society.
 " 12.—Philharmonic Society's first concert.
 " 26.—Philharmonic Society's second concert.
 May 3.—Amateur Musical Society.
 " 10.—Philharmonic Society's third concert.
 " 12.—Royal Botanic Society's Exhibition, 2.
 " 17.—Amateur Musical Society.
 " 24.—Philharmonic Society's fourth concert.
 " 31.—Amateur Musical Society.
 June 2.—Royal Botanic Society's Exhibition, 2.
 " 7.—Philharmonic Society's fifth concert.
 " 23.—Royal Botanic Society's Exhibition, 2.
 " 21.—Philharmonic Society's sixth concert.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

HER MAJESTY'S.—Pit Stalls, 12s. 6d.; Boxes (to hold four persons), Pit and One-Pair, £2 2s.; Grand Tier, £3 3s.; Two-Pair, £1 5s.; Three-Pair, 15s.; Gallery Boxes, 10s.; Gallery Stalls, 3s. 6d.; Pit,

3s. 6d.; Gallery, 2s. Applications to be made at the box-office at the theatre.

LYCEUM.—Stalls, (retainable the whole evening) 6s.; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6 commence at 7, The Box-office open from 11 till 5 o'clock.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0, £1 11s. 6d.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 2½.

FRIDAY.—London Polyhymnian Choir, Concert, 8.

SATURDAY.—Crystal Palace Concert, 2½.

Provincial.

BATH.—The sixth concert for the people, which took place on Monday evening at the Guildhall, was of a very pleasing character, the performances giving great satisfaction. Miss E. Garland, of London, sang several serio-comic ballads in a very amusing manner. Her style was thoroughly appreciated by the company, who testified their delight by hearty applause, and several encores. In addition to the madrigals by the lady and gentlemen amateurs, there was a duett by two of the lady amateurs, "The exile's home," a pretty composition by Romagnesi. Their execution was exceedingly good, and fully merited the warm reception and encore they received. The Hanoverian Band did justice to a choice selection of instrumental music. Amongst the many pieces deserving notice are two overtures, *Nabucodonosor* and *Italiana in Algeria*, the "Bonnie Dundee" quadrilles, and Mr. Macfarlane's favourite polka, "The red, white, and blue," the latter of which, with others, was loudly redemanded. Mr. Macfarlane accompanied the vocalists with much ability. Next Monday evening, a pupil of Sir George Smart's, Miss E. Chambers, from the Exeter-hall concerts, is announced to sing.

THE THEATRE.—During the past week, we have had a series of operatic performances by the English National Opera Company, which includes, as the principal artistes, Miss Lucy Escott, Mr. H. Squires, Mr. Durand, and Mr. Aynsley Cook, and is accompanied by a very efficient orchestra. During the engagement of the company, there have been performed, in succession, the operas of *Lucia di Lammermoor*, *The Trovatore*, *Traviata*, and *La Sonnambula*; the whole of which have been put upon the stage with the greatest liberality.

The second classical concert took place on Wednesday week, at the Assembly-rooms. In the selection of the soloists the committee had combined with liberality the exercise of a sound judgment, and the executants whom they engaged were artistes whose reputations have long been established. First in order was Mr. Chas. Hallé, a pianist who justly ranks as one of the most classical performers of the present day; next we had Mr. H. Blagrove, whose violin performances were almost perfection; and lastly Mr. A. White, who is most favourably known as a very skilful performer

on the violoncello. The vocalists included Mrs. Enderssohn, Miss Dolby, Mr. Millard, and Mr. Allan Irving, and when we add that the conductor was Mr. Bianchi Taylor, we have said sufficient to indicate that the entertainment was such as could not fail to afford unqualified delight. The room was well filled, and throughout the evening the audience manifested evident signs of pleasure. The pianoforte playing of Mr. Charles Hallé was brilliant and effective in the highest degree. In every effort he not only exhibited the greatest delicacy of touch and expression, but a refined feeling and irreproachable judgment. In the second part he performed three solos from Heller, Mendelssohn, and Chopin, in a style which nothing but thorough musical genius could impart. He was most warmly applauded. Mr. Blagrove's execution on the violin was equally admirable. He plays in a style peculiar to himself, combining a purity of tone, a fine stroke, and rapid execution in the highest degree. In the vocal department each artist received a due share of approbation. Mrs. Enderssohn sang with unexceptionable taste and feeling, especially the grand scena, "Ah fors è lui," in which she exhibited a beautiful voice and remarkable facility of execution. We must also single out Miss Dolby as entitled to a large meed of praise. Her fine clear voice and perfect intonation rendered most effective everything she sang. Mr. Millard, the tenor, was in good voice, and his performances were in general well worthy of commendation. He was heard with much pleasure during the evening, more particularly in the solo "Adelaide." We had only one performance by Mr. Irving, who sang in the first part Schubert's song, "The Wanderer." This he rendered with much taste and feeling. In the second part of the concert the gratification of the audience appeared to be increased; and when the entertainment closed there was but one feeling of unmingled satisfaction, both with the artists and the conductor.—*Bath Chronicle*.

The third classical concert takes place early in March, when *Judas Maccabeus* will be performed, with Sims Reeves, Miss Banks, Miss Palmer, and Mr. Thomas as vocalists.

BRADFORD.—THE TRIENNIAL FESTIVAL FOR 1859.—On Tuesday last, at the annual meeting of subscribers to the Infirmary, Mr. S. Smith, in speaking of the modes of raising subscriptions, said "at Birmingham, there was a triennial musical festival, which raised £1,400 or £1,500 a year for the local charities. The profit of the last festival was £5,000, which, spread over three years, came to more than that. They had in Bradford a building which would seat 1,000 more people than could be seated in the Birmingham Town-hall, and they were in the centre of a population by no means insensible to the charms of good music. He had no fear that by the time the Bradford triennial festival came round, in 1859, the present depression would be swept away, that they would see Bradford in a state of high prosperity, and be able to carry out a triennial festival for the sole benefit of the Infirmary, and raise the sum which would place the institution out of all danger and debt for the future. He had no doubt that a triennial festival, held solely for the benefit of the Bradford Infirmary, would be one of the most successful things in the kingdom."

BRIDLINGTON QUAY.—The spirited lessee of the Victoria Rooms engaged the celebrated Brouil Family for an evening concert on Tuesday last, which was most fashionably attended, the wonderful performance of the extraordinary little orchestra being productive of the greatest possible delight to the assembled audience. We would suggest to the Brouil Family the revisiting of this pleasant watering-place in a more genial season, when the influx of visitors would render such reappearance specially remunerative. Miss Amelia Bellott sang several songs in a very finished manner, and was encored most warmly.

DOVER.—CHORAL CLASSES.—On Tuesday week the Wellington Hall was crowded by a select auditory, who were admitted exclusively by ticket, upon the occasion of the members of the Dover Choral Classes, under the direction of Mr. Edwin Barnes, performing a selection of part music. The best executed pieces of the secular music were, the "Holiday Song," "May Day" (Neithart), "Hail, hallowed Fane!" (Lord Mornington), "In going to my lonely bed" (Edwardes), "The Norseman" (B. L. Pearsall), and "Farewell to the Forest" (Mendelssohn), the last being performed as a quartett, as well as another piece by the same composer—"The Woods." "The Norseman" was met with a loud encore, with which demand the vocalists complied. Of the second part of the programme, which was composed of

sacred music, Mendelssohn's quartett, "O come, every one that thirsteth," bore away the palm. Its repetition was loudly demanded, as was also Dr. Jeremiah Clark's fine anthem, "Praise the Lord, O Jerusalem." The concert concluded with the National Anthem, verse and chorus, the former portions being given with fine effect, and the latter with a grandeur and precision very rarely heard when large bodies of persons attempt to perform our loyal song. Mr. Barnes, with all the exertion and perseverance he must have brought to bear in the discharge of his task as instructor, has been unable entirely to remove the idea, so prevalent among the uncultivated, that a diminution of sound should be accompanied with a decrease in time. The second verse of the "Hundredth Psalm," which was taken *piano*, revealed in a marked degree the extent to which this popular delusion prevails in Mr. Barnes's class, and was the only thing which tended to mar one of the best executed pieces of the evening. The first, third, and fourth verses were sung with a nerve and precision which we long to hear transferred to our churches and chapels, in place of the miserable drawl which now prevails.

DUBLIN.—HERR OBERTHUR'S HARP RECITAL.—Herr Oberthur gave a morning harp recital on Saturday, at the Antient Concert-rooms, at two o'clock. The attendance was numerous and fashionable. The artists who performed on the occasion, besides the talented harpist, were Miss Flynn, pianist; Mr. Levey, violinist; Herr Elsner, violoncellist; and Messrs. Yoakley, O'Rorke, R. Smith, and Dunne, vocalists. The following was the programme:—

PART I.

Souvenir de Jenny Lind, Fantasia on Swedish	J. Schapler.
Melodies, for violin, violoncello, and harp	C. Oberthur.
Solo, harp, serenade	Parish Alvars.
Duo, pianoforte and harp, <i>Lucrezia Borgia</i>	C. Oberthur.
Quartett, vocal, harp, solo, <i>a La Sylphide</i>	C. Oberthur.
<i>b La Cascade</i>	

PART II.

Grand trio, original, for violin, violoncello, and harp	C. Oberthur.
<i>a Allegro appassionata.</i>	
<i>b Andante sostenuto.</i>	
<i>c Scherzo allegro molto.</i>	
<i>d Finale allegro con fuoco.</i>	
Solo, piano, <i>a Notturmo in E flat</i>	Chopin.
<i>b Rossini's Regata Venetiana</i>	Liszt.
Solo, harp, <i>Il Trovatore</i>	C. Oberthur.
Quartett, Vocal.	
Duo, pianoforte and harp (by desire).—Duo brillante on <i>Les Huguenots</i>	C. Oberthur.

The frequent recurrence of one name in the above, in the column where the eye generally looks for that of the composer, might perhaps have afforded a querulously-disposed person apparent grounds for unfavourable anticipations, but the result of the concert proved that such would have been unfounded. The principal of Herr Oberthur's compositions, the grand original trio, commencing the second part, was well worth listening to from beginning to end. In each of the four parts a distinctive character was consistently preserved throughout, the development of the predominating theme, or idea, being natural, spontaneous, and in keeping with that analogy which always holds between any good (in an artistic sense) work of man, whatever may be the nature of the material employed, and those exquisite models by which man has been surrounded in both the external and the spiritual world by his great preceptor—Nature. In the first part, the harp rather accompanied than dictated the theme; in the others, the sense was pretty equally divided between the three instruments. In short, the trio caught and retained the attention of the listener. Its positive merit will not be depreciated by remarking that the whole composition, both in ideas and manner of treatment, seemed to reflect so much of the genius of Beethoven, as might perhaps indicate a partiality on the part of Herr Oberthur for the works of that great composer. The performance of the trio by the executants left nothing to be desired. The harp solos in the first part were extremely pretty compositions, being lighter in form, and, of course, less elaborate than the trio, but still evidencing the same talent on the part of the composer, whose accomplishments as a harpist demand the highest praise. Miss Flynn, as the programme shows, played one solo on the pianoforte, and assisted in two duos of pianoforte

and harp. Her performance was such as to enhance the opinion of her abilities entertained from any previous hearing. Her style, if we mistake not, has been formed by study in about an equal measure of the most modern works of pianists, eminently only as such, and of those which, for distinction's sake, may be called the latest classic, and has derived from the latter purity of expression and taste, and from the former that showy brilliancy which sometimes seems to aim at the marvellous in execution as the acme of composition. She played with a graceful piano delicacy, and yet wanted not energy where the music required it. The vocal quartetts were great additions, especially the last, to the effectiveness of the concert.—(*Saunders's News Letter.*)

HARROGATE.—The talented Brouil Family gave two concerts here on the evenings of the 22nd and 23rd ult. We regret that the audiences were not so numerous as the performances merited; this, however, was scarcely a matter of surprise, since the visitors to this inland spa are not usually numerous in the winter months.

LEEDS.—A good audience attended the People's Concert of Saturday last, and a very good musical treat was enjoyed. Miss Armstrong, Miss Newbound, Mr. Wilson, and Mr. Henry Phillips were the vocalists, and Mr. Spark was the accompanist. Miss Armstrong, who possesses a soprano voice of great sweetness and purity, sang with appropriate taste "The minstrel and the song," "Willie, we have missed you," "Home, sweet home," and "Bid me discourse,"—the two latter as encores. Miss Newbound was also equally successful. She gave a new song, written in honour of the Princess Royal's marriage, by Mr. W. Leuty, of this town, and set to music by Mr. Spark, entitled "Farewell, fair Bride of England's Isle," which was warmly encored. We had a new tenor in Mr. Wilson, who was encored in a simple ballad of Parry's ("Norah, the pride of Kildare,"), and sang in response "The anchor's weighed." Mr. Wilson's voice is of good compass and quality, but he has not yet got rid of those "throaty" notes, which practise alone will remedy. Mr. Henry Phillips was thrice encored—a circumstance which may be attributed to his musicianly skill and taste, more than to his voice, which time has ruthlessly impaired.

Among the concerted pieces we should specially mention a charming trio, by Henry Smart, entitled "Queen of night." It was judiciously executed by Miss Armstrong, Miss Newbound, and Mr. Phillips, and gave great pleasure to the audience.

The concert altogether gave unbounded satisfaction, there being no fewer than eight encores during the evening.

LOUTH.—The marriage of our "Bonny English Rose," the Princess Royal, with Prince Frederick of Prussia, was celebrated here by an evening concert given by Mr. C. F. Willey, at such prices as ensured the attendance of a large number of the poorer classes, thus enabling them to enjoy an evening of rational and intellectual amusement. Mr. Willey engaged for the occasion Miss Megson, of Leeds, a contralto of great promise, and was assisted by the members of the Louth Musical Union, and Messrs. Addesee, of Horncastle, numbering altogether forty performers. Miss Megson received an encore in her first song, "Kathleen Mavourneen," which she sang delightfully, and should by all means have again repeated, instead of substituting the song "Courting is charming," which was unsuited to her style. Her other songs, "Tyrolienne," "When sorrow sleepeth," and "Home, sweet home," were well received—the latter meeting with a most determined re-demand, but which she declined to repeat. In the glee, "Sleep, gentle lady," she proved herself proficient in part-singing, evincing good taste with correctness of expression. Mr. Willey's new polka, "The Sophie," was well played, the pretty variation upon the last strain being artistically executed by Mr. Thomas Willey, on the piccolo. The boys again met with great applause, and well repaid the trouble taken by the conductor in their training. Altogether, the concert was a most successful one, leaving a surplus of £7, which Mr. Willey has generously offered towards the purchase of an organ for the Town-hall.

MALTON.—The music lovers of Malton experienced a great treat on the evening of Monday last, the highly talented Brouil Family having visited the locality. The spacious Assembly-room was well attended on the occasion, and the entire programme gave the most complete satisfaction. The clever performances of the gifted instrumentalists were most agreeably varied by the vocal efforts of Miss Bellott, who was vociferously encored in a very mirth-provoking ditty, "The lost heart," the favourite Scotch ballad, "Comin thro' the eye," being substituted.

MANCHESTER.—We are glad to be able to record a very satisfactory improvement in the arrangements for the Monday Evening Concerts, a circumstance the management will not, we opine, have cause to regret; a host of attractive details were advertised for the Monday of the present week. We trust that this improved condition may continue to be observable. We are well assured that the public will appreciate and worthily support—as they always do—such laudable endeavours.

The first of the series of orchestral concerts, under the direction of Mr. C. Hallé, took place on Saturday evening last. The fearful condition of the elements—it blew and rained with a vengeance—doubtless interfered, very seriously, with the inclinations of many who might otherwise have been present. The audience assembled was composed for the most part of foreigners, a large proportion being Germans. The elemental cause above stated may, we trust, be quoted as the probable reason why the Free Trade Hall was not better filled. The band, sixty in number, is certainly a very efficient one, and includes very many artists of individual eminence as solo performers; their performances on the whole gave satisfaction to the audience, the "Danse des Sylphes," from Berlioz's *Faust* being encored, and a selection from *The Trovatore* being also specially applauded. As regards the individual excellencies of the *chef d'orchestre* (Mr. C. Hallé), we are not singular in the opinion that, as a pianist, he is very properly placed in a position of honour, especially so as regards a particular class of compositions; but to this occupation it is certainly our opinion—and we again remark that we are not *solus* in this view—that Mr. Hallé would do well to be content to confine himself; for—and we use the expression most considerably—it is quite evident that the gentleman either lacks the energy requisite for the responsible position of an orchestral conductor, or that this essential attribute is repressed to such an extent as to be apparently wanting. If we take a reflective view of the general requisites certainly essential to properly qualify an individual to be the presiding *maestro* over such a phalanx of orchestral talent, it is clearly not enough that this responsible head should be merely well acquainted with the scores of the great works of the great composers; he must not only know them well, but he must be able to implant, and with a oneness of thought, in the breasts of those under his *bâton*, the most unmistakable recognition of the author's intentions; and, should he fail to paint the purposed picture thus definitely, the operation of conducting at once degenerates into the merely mechanical duty of time-beating. It is therefore evident that this, then merely mechanical operation, may be accurately done by either the accomplished scholar or the merest comparative human automaton; but the mighty creations of a Beethoven, the wild but poetic imagining of a Mendelssohn, the fantastic yet exquisite beauties of a Mozart, or the less complicated soul-breathings of a Haydn, require something more than the mere correctness of scholastic accomplishment. Hence, when the glorious sound-pictures which have been bequeathed to us in the wondrous symphonies of these immortal authors are placed before us by a worthy assemblage of instrumental executants, under the direction of, and willingly subject to, the *bâton* of a conductor who possesses not only the essential score-knowledge already referred to, but also possesses the mental energy requisite, the said exalted attribute being at the same time enriched by a highly poetical imagination, and a musical susceptibility of soul which induces, as it were, a drinking in almost to inebriation of copious draughts of what is little short of inspiration at these inexhaustible fountains of musical beauty, then it is that we begin to feel how all but indescribably grand is the poetry of sound! how powerfully, how dramatically, and beautifully descriptive are these undying works! Verily and indeed, monuments of their several authors' intellectual greatness! But, without this descriptive rendering, such works (capable though they be) fall upon the ear but flatly and uninterestingly, and, being at all times less easy to comprehend, are, unfortunately, but too often treated with a close approach to neglect by the audience before whom they are performed, while some comparatively insignificant *morceau*, perhaps possessing a pleasingly melodic character, without any other claim to merit—at once becomes the object of prolonged applause. We are almost unwittingly led into these reflections by the circumstances which transpired in the course of the performance respecting which we write. While we are quite disposed to accord to Mr. Hallé the utmost amount of praise for the general care taken to render the arrangements for, and the performance of, the concert eminently satisfactory, still the interests of

musical art demand that the truth be told, and therefore we again assert that more colouring, more contrast, more poetry, than was observable on Saturday evening last, is requisite to render the colossal works of the great orchestral writer interesting. Thus, for the same reason, while the exquisite beauty of many of the works of the most celebrated sculptors may be at once admitted, but few persons would be found to argue that the marble statue—beautiful though it be, even in its icy coldness—could be supposed to be as interesting as the living original, the recollection of whose classic form the chisel of the artist has been used to perpetuate. We must not omit to do Mr. C. Hallé the justice of remarking that he probably never played the Concert-stick of Weber more charmingly than on this occasion. In this effort the eminent pianist was doubtless quite at home. The other pianoforte selection was scarcely suited to so mixed an audience. The programme for the second concert of the series announces several important compositions, including the choral fantasia of Beethoven; also some selections from the same composer's *Ruins of Athens*, and other choral works. We regard this addition as an intimation that we may hope to see these Saturday concerts (announced as strictly *orchestral*) becoming more generally interesting to the public, by the introduction of vocal music of acknowledged merit. We are well assured that the addition would add materially to the general success (pecuniary or otherwise) of the speculation. We may add that the proportions of the band are exceedingly good, there being thirty-six strings, the wind and percussion instruments (including pianoforte) being twenty-four in number. If any change at all were desirable, some little extra weight might occasionally be valuable in the altos and basses; this is, however, only casually observable.

CHESTER-LE-STREET.—**AMATEUR CONCERT.**—This concert, for the benefit of the Lumley Schools, was held in the Assembly-room of the "Lambton Arms" inn, on Thursday evening. The charitable object for which the concert was announced, secured a good attendance, although the room was not so full as might have been expected. The amateur party from Durham consisted of Messrs. Brown, Taylor, Leveson, Cambridge, Bulmer and Dodd, who sang several glees, duetts, and songs. Being amateurs, it would, of course, be unfair to submit them to the usual standard of criticism; but certainly, if we judge by the number of those present—who profess to be standards of taste, usually not seen at concerts, unless when they are expected to be first-class—we would suppose that performances of a much higher order were anticipated from gentlemen connected with the University of Durham. Mr. Greenwell, of Shields, presided at the pianoforte, and performed his part so as to draw forth the enthusiastic plaudits of the audience. The performances of Messrs. Toppling, Swinburne, and Davison, of our own Harmonic Society, of which we have so often spoken, we need only add sustained their reputation. The concert concluded with "God save the Queen," by the company, in which nearly the whole of the audience joined. —*Chester-le-Street Liberal.*

ROSS (Herefordshire).—**HARP ENTERTAINMENT.**—A grand harp entertainment, provided by Mr. R. Y. Waugh, musician, of Monmouth, and under the patronage of K. M. Power, Esq., was given at the Royal Hotel, Ross, on the morning and evening of Monday last. Both concerts were well attended, that in the evening especially so. The execution of the celebrated harpist, Mr. Ellis Roberts (harpist by appointment to his Royal Highness the Prince of Wales) was most perfect and enchanting. Most of the solos played by him were encored. That of the "Imitation of music rounding a hill" (suggested by one of Sir Walter Scott's poems), in which the progressive advance and retrogression of the sounds were so distinctly marked from their first approach until they died away in the extreme distance, was most natural, and in order to please his delighted audience, was cheerfully repeated by this master harpist. The execution of Miss Bessie M. Waugh upon the pianoforte, was equally good. Every piece she played was rapturously encored. All seemed alike astonished and charmed at the extraordinary talent displayed by one so young in years. The singing of Miss Annie Cox was applauded, but it was very evident that the audience were more pleased with the instrumental, than they were with the vocal, performances.

SCARBOROUGH.—It is not generally usual for even this important place of casual resort to be visited at this winter season by any of the concert parties who as frequently pay the locality playing visits in the summer months; an exception has, however,

occurred during the past week, the most complete success having also attended the circumstance. It will be remembered that the tongue of favourable report has been for some time past busy respecting the extraordinary successes of the Brousil Family, especially so since our most gracious Majesty the Queen of these realms has, on three several occasions, commanded the presence of the talented *troupe*, two of these visits to Royalty having occurred at Buckingham Palace in March last, and the third and more interesting one at Osborne, on the occasion of Her Majesty's last birthday, on which said occasion our beloved Queen distributed gifts of great value amongst these truly fascinating little performers. The arrangements were only originally for two concerts during the recent short stay of the family at Scarborough, but an increasing popularity, followed by a general request, induced the Brousil Family to give a third performance on the evening of the 29th ult. The audience had on the two previous occasions been most earnest in their demonstrations of satisfaction, but on the third evening they were more than usually resolute to enforce the demand made for the repetition of the encoired portions. The extraordinary performance of the more juvenile members of the family fairly aroused the enthusiasm of the audience, while it would be difficult to convey anything like the amazement produced by the efforts of Mdle. Bertha Brousil. This young lady—scarcely fifteen years of age—seems to possess not merely an extraordinary command over the difficulties of her instrument, but literally seems, and unhesitatingly so, to call forth from the violin whatever peculiar effects her evidently busy imagination suggests, and all this without the slightest apparent difficulty, some of the persons present frequently remarking that she seemed to play with as well as upon her obedient "Cremona." Miss Amelia Bellott was the vocalist on these occasions, the songs selected being Farmer's brilliant bravura "I'll follow thee"—"Lover's "May dew"—Schubert's charming cavatina, "Oh! see the moon's silvery light" (the violin *obligato* being beautifully played by Mdle. Bertha Brousil), and the favourite Scotch ballad "Comin thro' the rye;" the second concert presenting Donizetti's "O, luce di quest anima," the Tyrolienne, "In the merry morn," and the amusing "Lost heart;" the third concert including Schloesser's "Merrily over the snow," and Henry Farmer's "'Tis best to be off with the old love," and also a very sweet ballad by a resident professor, Mr. A. J. Peckett. Miss Bellott was most successful in all her songs (if we may except the one by Schubert, which is calculated rather for a contralto register than for a brilliant soprano voice), several of the songs in the first and second concerts being encoired; while the enthusiastic reception experienced by the young lady on the occasion of the third concert must have been more than merely gratifying, the whole of the songs (four) being re-demanded and applauded to the echo; we must specially notice Mr. Peckett's very elegant and expressive ballad "Life, 'tis but a dream," which was accompanied by the composer, and most warmly encoired, a compliment equally merited by both author and vocalist. We learn that Miss Bellott is engaged for a series of concerts to be given in this locality during the coming summer season.

SEDFIELD.—LITERARY INSTITUTE SOIREE.—The eighth annual *soiree* of this thriving Institution took place at the Hardwick Inn, on the 29th ultimo. Tea was placed on the tables at five o'clock, and at the conclusion of the social repast J. B. Hodgson, Esq., one of the vice presidents, was called to the chair. Having opened the proceedings with some sensible observations, Mr. W. Lowes, secretary, was called upon to read the report. From that document it appeared that the increase in the number of members during the past year was equal to about one-seventh of the whole as compared with 1856, and that the issues by the librarian were about double those of the preceding. The committee had great pleasure in referring to the movement now on foot to obtain a new building. £250 was the sum required and towards that amount £150 had been already subscribed, including £5 from Lord Harry Vane, M.P.; £2 from James Langley, Esq., Greatham; 10s. from John Settle, Esq., coroner; and 5s. from Mr. E. Sissons, all received that day. The adoption of the report was moved by Mr. G. Linneus Banks, in a short but stirring address, and seconded by Mr. T. Emmerson. A selection of vocal music having been given, the chairman called upon Mr. G. Linneus Banks to give an address, as announced, on "Courtship in the sunshine and the shade," which was listened to with deep interest, and afforded a rich fund of amusement combined with instruction. A further selection of music followed, Mr.

Walton presiding at the pianoforte, and the vocalists being Miss Mothersell, Mr. Grover, and Mr. Bell. Next came a series of votes of thanks—one to the ladies for presiding at the tea-tables, one to Mr. Banks for his excellent address, one to the musicians, and another to the chairman. The company now retired, and the room was prepared for the ball which usually closes the proceedings of this anniversary. Upwards of one hundred persons graced it with their presence, and the festivities of the scene were protracted until an early hour in the morning. This is the most successful annual gathering the institute has yet had.

SUNDERLAND.—On Monday evening at the Athenæum, in the large hall, a concert was held under the patronage of Lady Williamson, Sir Hedworth Williamson, Mrs. Mayoress, and his worship the Mayor. Notwithstanding the extreme coldness of the evening, there was a respectable and an applauding house.

STOCKTON.—The Choral Society gave their first grand concert in the Borough-hall, on Friday evening, the 29th ult., under very distinguished patronage. The oratorio performed was Handel's *Judas Maccabeus*. The principal vocalists were Mrs. Sunderland, Miss Newbound, Mr. Ashton, and Mr. Lambert. The band and chorus numbered upwards of one hundred performers, and were very ably led and conducted by Mr. Bowling (of Leeds) and Mr. Stevenson. The overture was well and steadily played by the band. Mrs. Sunderland was in good voice, and sang with much spirit and sweetness the recitative and air, "From mighty kings," and "Wise men flattering," and was rewarded by frequent plaudits from the audience. Miss Newbound sang with much taste, and was much applauded in "Pious orgies" and "Father of heaven." Mr. Ashton has a fine tenor voice, and sang the tenor songs with much effect: his best effort was in "Sound an alarm." Mr. Lambert gained the warm applause of the audience in "Arm, arm ye brave" and "The Lord worketh wonders." The whole of the choruses were given with remarkable force and precision. The voices were well balanced, and the light and shade well marked. The performance was, on the whole, a most successful one, and the large audience assembled are under great obligations to the committee by whom so rich a musical treat was provided.

YORK.—Two concerts in honour of the marriage of the Princess Royal were given by the Brousil Family, in the Festival Concert-room, on Monday week, and we feel persuaded that had the performers been better known (this being their first appearance in this city) the attendance would have been much greater than it was. In the evening the gallery was nearly filled, and there was a considerable number of persons in the promenade, but there were not many in the reserved seats. The accomplished family in question consists of six performers, the youngest of whom is seven years of age, and the eldest eighteen. The latter presided with great ability at the pianoforte. Three others played the violin, another a viol di gamba, and the fifth, who is fourteen years of age, a violoncello; and, although so young, they form a band which is truly efficient in every sense of the word. The whole of their performances, therefore, elicited the loudest acclamations; but after hearing Mdle. Bertha Brousil, who is fifteen years of age, on the violin, the plaudits which greeted her were most rapturous. It is a novelty of itself to see the fair sex engaged as instrumental performers, but when, as in this instance, a young lady comes forward and delights her audience in the manner she did on this occasion, the greatest admiration is excited. Her graceful attitude, the celerity and precision with which she executed the most difficult passages, her easy manner, and the beautiful silvery notes she elicited from her instrument, all proved that she is a very first-rate artist, from whose performance many of the other sex, who rank high even in the musical world, might take some useful and profitable lessons. The first solo by Mdle. Bertha Brousil was so well executed as to be enthusiastically encoired, and the sestetto, "The bird on the tree," was also received with unbounded applause, it being almost impossible to distinguish some of the notes from those which might be expected to emanate from the throat of the warbler the performer was so successfully attempting to imitate. The other younger members of the family are deserving of their meed of praise, particularly in the Scotch quartett, in which they were encoired. Indeed, as might have been expected with so much talent, this family created a decidedly favourable impression, and if they should visit this city again, the above spacious room will doubtless be filled to overflowing. It may also be mentioned that Miss Amelia Bellott sang several songs, &c., in all of which

she was loudly applauded, and everyone was well satisfied with the treat that had been afforded them.

The Pyne and Harrison English Opera Company have also been performing at the Theatre Royal, with much success and crowded houses during the week. The operas produced were *Fra Diavolo*, *Bohemian Girl*, *Maritana*, and Balfe's new opera, *The Rose of Castile*.

ORGAN.

The following organs have been recently completed by Messrs. Kirtland and Jardine, of Manchester, builders of great provincial eminence, some of whose instruments have already been described in the pages of this journal:—

Description of an organ opened on the 10th ult., at St. Mark's Church, Manchester:—

GREAT ORGAN, CC to F.			
Double diapason	16 feet.	Principal	4 feet.
Open diapason	8 "	Wald flute	4 "
Dulciana (C)	8 "	Twelfth	2 1/2 "
Stopped diapason, bass	8 "	Fifteenth	2 "
Clara-bella (C)	8 "	Clarinet (fld. G)	8 "

SWELL, C to F.			
Bourdon	16 feet.	Fifteenth	2 feet.
Open diapason	8 "	Cornopean	8 "
Stopped diapason	8 "	Oboe	8 "
Principal	4 "	Clarion	4 "

PEDAL, CCC to E.
Open diapason 16 feet.

COUPLERS.
Swell manual to great. | Great manual to pedals.
Four combination pedals.

A new organ opened on the 17th inst., at Trinity Church, Rusholme:—

GREAT ORGAN, CC to F.			
Open diapason	8 feet.	Fifteenth	2 feet.
Stopped diapason, bass	8 "	Flageolet	2 "
Clara-bella, treble	8 "	Sesquialtera, 2 ranks	8 "
Dulciana (C)	8 "	Trumpet	8 "
Principal	4 "	Clarinet (C)	8 "
Wald flute	4 "		

SWELL, C to F.			
Bourdon	16 feet.	Fifteenth	2 feet.
Open diapason	8 "	Cornopean	8 "
Stopped diapason	8 "	Oboe	8 "
Principal	4 "		

PEDAL, CCC to E.
Open diapason 16 feet.

COUPLERS.
Swell to great manual. | Great manual to pedals.
Four combination pedals.

New organ erected in the New Jerusalem Church, Accrington:—

GREAT ORGAN, CC to F.			
Open diapason	8 feet.	Principal	4 feet.
Stopped diapason	8 "	Fifteenth	2 "
CHOIR, CC to F.			
Dulciana	8 feet.	Clear flute	4 feet.
Viol di gamba (C)	8 "	Clarinet (fld. G)	8 "
Stopped diapason, bass	8 "		

SWELL, CC to F.			
Bourdon	16 feet.	Fifteenth	2 feet.
Spitzflöte	8 "	Mixture, 2 ranks	8 "
Lieblich gedact	8 "	Cornopean	8 "
Gemshorn	4 "	Oboe	8 "

PEDAL, CCC to E.
Open diapason 16 feet.

COUPLERS.
Swell to great manual. | Swell to pedals.
Choir to great manual. | Choir to pedals.
Great to pedals.
Tremulant to swell organ. | Four combination pedals.

New organ in course of erection at St. Paul's Church, Strtford-road, Manchester:—

GREAT ORGAN, CC to F.			
Open diapason	8 feet.	Principal	4 feet.
Stopped diapason (bass)	8 "	Clear flute	4 "
Clara-bella (C)	8 "	Fifteenth	2 "
Dulciana (C)	8 "	Sesquialtera, 2 ranks	1 1/2 "

SWELL, C to F.			
Bourdon	16 feet.	Principal	4 feet.
Open diapason	8 "	Fifteenth	2 "
Stopped diapason	8 "	Oboe	8 "

PEDAL, CCC to E.
Bourdon 16 feet.

COUPLERS.
Swell to great manual. | Great to pedals.
Four composition pedals.

The great organ of the first of these instruments (for St. Mark's, Manchester) is prepared to receive a 4-rank mixture, and an 8-feet reed. The swell is also prepared for a 3-rank mixture. The organ for Accrington is a remarkable instance of a determination to have three manuals. We trust the advantage of the triple clavier may be duly estimated, but we cannot agree with the enormous sacrifice which the great organ has undergone. A mixture and trumpet would complete this manual; for there are many organists and builders who do not consider a twelfth actually indispensable. Spare slides should have been provided for these. The fact of the swell being of complete compass will be a sort of satisfactory compromise.

The new organ for St. Paul's, Manchester, is prepared for trumpet and clarinet in the great organ, and for cornopean in the swell.

The organ which Messrs. Kirtland and Jardine built for the Art Treasures Exhibition is to receive considerable additions. It will then be erected in the New Free Trade Hall.

WAPPING.—The organ in the parish church of St. John's Wapping has just received the addition (by Bryceson and Son) of a pedal open diapason CCC 16 feet; double diapasons in both small and great organ, and new bellows, &c., &c. The instrument is one of "Greene's."

CHIGWELL, ESSEX.—On Sunday the 24th ultimo a new organ, built by Bryceson and Son, was opened in the parish church. Appropriate sermons were preached by the Rev. G. B. Lee Warren, rector of St. Mary's Canterbury. Mr. Charles Gardner, junior, presided at the organ.

Foreign.

FUNERAL OF M^{lle}. RACHEL.—The coffin was placed in a hearse drawn by six horses; it was covered, in place of a pall, by a white sheet ornamented with stars in silver, and on it was placed a crown of immortelles. The father, brother, and youngest son of the deceased acted as chief mourners. The cords of the pall were held by M. Alexandre Dumas, sen., Baron Taylor, M. A. Maquet, president of the Society of Dramatic Authors, and M. Geoffroy, actor of the Théâtre Français. Fifteen mourning coaches, a great number of private carriages, and a vast crowd of persons followed. In the crowd were a great number of literary and theatrical persons, and among them were to be seen MM. Scribe, Alfred de Vigny, Sainte-Beuve, Emile Augier, Legouvé, Viennet, and other members of the French Academy; MM. Félix Solar and Emile de Girardin; MM. Alexandre Dumas, jun., Méry, Léon Gozlan, Théophile Gautier, Fiorentino, Mario Uchard, Arsène Houssaye, Louis de Ratisbonne, John Lemoine, Henri Murger, Aubryet, Taxile Delord, Caraguel, Edmond Texier, About, Albéric Second, de Villemessant, Monselet, writers; MM. Alphonse Royer, Nestor Roqueplan, Marc Fournier, de Beaufort, Dormeuil, Harel, Sari, and other directors of Theatres in Paris; MM. Duprez, Roger, Bonnehée, and most of the actors of the opera; all the artists of the Théâtre Français, including Mmes. Plessy, A. Brohan, Fix, Favart, Emilie Dubois, &c.; M. Mocker, and the other actors at the Opera Comique, Mmes. Lefebvre, L'Héritier, Lemercier, &c.; M^{me}. Alboni, M^{lle}. Fargueil, Borghi-Mamo, &c. In fact, all the theatres of Paris were very fully represented by their performers. The cortege proceeded to the Jews' cemetery, which is included in that of Pere-la-Chaise. Addresses were delivered

over the deceased by M. Auguste Maquet, M. Jules Janin, and M. Bataille. The cemetery was too small to contain the large crowd which collected, and which was estimated at 25,000 persons.

CORRESPONDENCE.

—O—
ORGAN THUNDER.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Your correspondent "Paul Pry" (I hope he is the original, for whom I have great respect) seeks for the benefit of his particular friends the art of manufacturing thunder upon the latest improved principles. I remember, when I was just peeping into my teens, hearing Mr. Pratt exercising this divine art on the organ in King's College, Cambridge, in a manner which would have put Jupiter to the blush. I caught the thunder fever, waited upon Mr. Pratt with my best salaam, and sought the desired knowledge; but, alas, in vain. He was silent and solemn. Years rolled on, and the thunder went on, and still I walked in dark-

ness; but, lo! the shadow of despondency departed; a mere chance befriended me, and I became possessed of the really genuine article. I have confounded the churchwarden by its powers; I have reduced the fat bellows-blower to a mere skeleton by his exertions to produce extra wind for the purpose; I have rent the organ-bellows nearly in twain; but, until now, I have kept that a profound secret. It would be the proudest moment of my life, if I could address "Paul Pry" slyly on the subject he desires. Were I to give publicity to the secret, its result would be Thunder! Thunder! Thunder! throughout the land. All the beer would become ropy and sour by the event; then my conscience would become burdened, and the remainder of my days must be spent in sackcloth and ashes.

I am, Sir,

With the greatest humility,

Yours truly,

LIGHTNING.

Wolverhampton, Feb. 3, 1858.

Exhibitions, &c.

(Continued.)

MR. ALBERT SMITH has the honour to announce that **MONT BLANC** is OPEN FOR THE SEASON.

During the recess the room has been completely renovated and redecored, and several improvements made, which, it is hoped, will tend to the increased comfort of the audience. The route of the tour is as follows:—The Rhine Panorama, between Cologne and Heidelberg, forms an introduction, before the actual journey, which takes the travellers through the Bernese Oberland, by Zurich, the Rigi, the Lake of Lucerne, the Jungfrau, the Great St. Bernard, and Geneva, on to Chamouni. The Ascent of Mont Blanc, as before, forms the Entree. The second part is entirely devoted to Naples and the adjacent points of interest.

These, painted by Mr. William Beverley, comprise a general view of Naples from the Heights of Pausilipo—the Santa Lucia and Hotel de Rome at Naples, looking towards Portici—the House of the Tragic Poet at Pompeii—the Ruins of Paestum—the Blue Grotto at Capri—the Ascent of Vesuvius; and the Eruption of Vesuvius on the 24th of September last, with the lava running down to the Arlio dei Cavalli, at which Mr. Albert Smith was present. Mr. Smith was fortunate enough to encounter several old friends on the journey, including the Engineer of the Austrian Lloyd's Company at Sorrento, and Baby Simmons at Pompeii.

The representations take place every evening (except Saturday), at 8 o'clock, and on Tuesday and Saturday afternoons at 3 o'clock. The Box-office is open at the Egyptian Hall, where stalls can be secured without any extra charge.

THE ROYAL POLYTECHNIC.

PATRON, H.R.H. THE PRINCE CONSORT.

First of the Fourteenth Course of Lectures to the Industrial Classes next Monday Evening, at Eight, by D. FUSELEY, Esq., entitled AN EVENING AT HOME.

The GREAT SOLAR ECLIPSES of 1858, on Wednesday and Friday, at Half-past Two and a Quarter to Eight.

ENTIRE NEW LECTURE by J. H. PEPPER, Esq., Illustrated by Correct, Splendid, and New Dissolving Pictures, showing the Grand Phenomena of a TOTAL SOLAR ECLIPSE.

The Lecture Entertainment, entitled A SCUTTLE OF COALS from the PIT to the FIRESIDE, Tuesday and Saturday, at Half-past Two.

Mr. G. ARMYTAGE COOPER'S New Musical and Pictorial Entertainment (with Buffo Songs), Monday and Thursday Mornings, at Half-past Two, and every Evening, (except Monday) at a Quarter-past Eight.

Beautiful Photographs and Dissolving Pictures, illustrating the Launch of the LEVIATHAN, with instructive description by J. D. MALCOLM, Esq.; Monday, Wednesday, and Friday, at Half-past Two, and every Evening, (except Monday) at a Quarter-past Eight.

Increase of the justly-admired Dissolving Scenery, illustrating the REBELLION IN INDIA, with portraits of Clive, Lord Canning, H. R. H. the Duke of Cambridge, Generals Wilson, Nicholson, Neill, and Havelock, and grand Optical Effects. Mornings at a Quarter-past Four; Evenings, at a Quarter-past Nine.

N.B.—For Hours of other Lectures and Entertainments, see Programme for the week, which is sent anywhere for two Postage-stamps.

Admission to the whole, One Shilling; Children under Ten, and Schools, Half-price.

MADAME TUSSAUD'S EXHIBITION.

Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admittance, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

CHRISTY'S MINSTRELS.

at Polygraphic Hall, King William-street, Strand.—Open every evening, and on Saturday in a grand morning entertainment, commencing at 3. Seats can be secured at Mr. John Mitchell's, 33, Old Bond-street, and at the Hall.

THE BATTLE OF BALACLAVA—

Mr. SANT'S great PICTURE, the Earl of Cardigan describing the Battle of Balaclava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co's, 6, Pall-mall.

Theatrical Announcements.

THEATRE ROYAL, DRURY LANE.

Lessee . . . MR. E. T. SMITH.
Acting Manager . . . MR. C. Mathews.
Stage Manager . . . MR. R. Roxby.

Positively the Last Morning Performance of the Pantomime on Wednesday, February 10th, commencing at 2 o'clock. Doors open at half-past 1.—THIS EVENING Her Majesty's servants will perform TOO MUCH OF A GOOD THING. After which, the new comic drama, in one act, entitled A LUCKY HIT, in which Messrs. Robt. Roxby, Tilbury, Kinloch, Templeton, Parker, Miss M. Oliver, and Mrs. Leigh Murray will perform. And the great pantomime of the season, entitled LITTLE JACK HOENER, or HARLEQUIN A B C and the Elfin Land of Nursery Rhymes. Two Harlequins, Messrs. Milano and H. St. Maine; two Sprites, the Brothers Elliott; two Pantaloon, Messrs. Nash and W. A. Barnes; two Clowns, Harry Boleno and Flexmore; Fashion (a dandy lover), M. Deulin; Harlequina, Mdlle. Agnes; and Columbine, Madame Boleno and Mdlle. Christine. All at reduced prices of admission.

ROYAL PRINCESS'S THEATRE.

THIS EVENING (February 6) will be presented A MIDSUMMER-NIGHTS'S DREAM. After which the highly successful comic Christmas pantomime, entitled HARLEQUIN WHITE CAT; or, The Princess Blanche Flower and Her Fairy Godmothers. The Princess Blanche (White Cat), Miss Kate Terry; Harlequin, Mr. Cormack; Clown, Mr. Huline; Pantaloon, Mr. Paulo; and Columbine, Miss C. Adams. On Monday next, the 8th inst., Mr. CHAS. KEAN will RE-APPEAR in the character of HAMLET.

ROYAL LYCEUM THEATRE.

In consequence of the immense success of Westland Marston's new domestic tale, A HARD STRUGGLE, it will be repeated every night until further notice; together with Leigh Hunt's new play, LOVERS' AMAZEMENTS; with the highly-successful and gorgeous spectacle, LALLA ROOKH. Box-office open from 11 to 5 daily.

THEATRE ROYAL, HAYMARKET.—

THIS EVENING (Saturday), and every evening next week, to commence at 7 with the comedy of THE RIVALS, as performed by command of Her Majesty, at Her Majesty's Theatre, in honour of the nuptials of Her Royal Highness the Princess Royal with His Royal Highness the Prince Frederick William of Prussia. The characters will be represented as on that occasion by the Haymarket Company; Mr. Buckstone, Mr. Chippendale, Mr. Hudson, Mr. Keeley, Mr. Howe, Mr. Pappen, Miss Reynolds, Mrs. Poynter, Mrs. E. Fitzwilliam, &c. After which, the new Christmas pantomime entitled THE SLEEPING BEAUTY IN THE WOOD; or, Harlequin and the Spiteful Fairy. The scenery of the fairy story painted by Mr. William Calcott. The Harlequinade by Messrs. Morris and O'Connor. The music of the entire pantomime arranged and composed by Mr. D. Spillane. Venoma, the Spiteful Fairy, Mr. Clark; Brighteyes, Miss Fanny Wright; the King of Spindledon, Mr. Coe; the Princess Royal, Miss Louise Leclercq; the Young Prince Tulip, Miss Fitz Inman; Harlequin, Mr. Arthur Leclercq; Columbine, Miss Fanny Wright; Pantaloon, Mr. Mackay; Clown, Mr. Charles Leclercq; the Princess on her Travels, Miss Louise Leclercq.

THEATRE ROYAL, ADELPHI.—

The greatest hit of the Season.—The new and original Adelphi drama, The Poor Strollers, every night until further notice.—Mr. Benjamin Webster, Mr. Wright, Mr. Paul Bedford and Madame Celeste.—Production of The Spitalfields Weaver, with the same cast of characters as commanded by Her Most Gracious Majesty at the last Festival Performance in honour of the nuptials of the Princess Royal with Prince Frederick William of Prussia.—THIS EVENING, Saturday (Feb. 6), the highly successful new and original Adelphi drama, of powerful interest, with new scenery, dresses, and appointments, by the author of Joseph Chavigny, called THE POOR STROLLERS. Principal characters by Messrs. Benjamin Webster, Wright, Paul Bedford, Charles Selby, Billington, Garden, Madame Celeste, Miss Laidlaw, &c. After which (as performed by the command of Her Majesty at Her Majesty's Theatre, in honour of the Royal nuptials), the farce of THE SPITALFIELDS WEAVER: by Messrs. Wright, C. Selby, Billington, Miss Arden, &c.

Notice.—Engagement of Mr. and Mrs. Barney Williams, the original Irish Boy and Yankee Gal, who will appear, for a limited period, on Monday, February 15.

Great National Standard Theatre,

Shoreditch.—Every Evening. To commence with the comic Pantomime of GEORGY PORGEY; or, Harlequin Daddy Long Legs. With its splendid effects and gorgeous Transformation Scene. To conclude with MARY THE MAID OF THE INN.

ROYAL SURREY THEATRE.

The Best Pantomime is at the Surrey Theatre.—THIS EVENING, and every evening during the week, the highly successful grand comic Christmas Pantomime, entitled, QUEEN MAB; or, Harlequin Romeo and Juliet, which commences at 9 o'clock. Re-appearance of Mr. Creswick in WILLIAM TELL.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, February 6, 1858.